

# 9 11 Political Cartoons

## **9/11 Political Cartoons: A Reflection of National Trauma and Political Response**

Author: Dr. Anya Sharma, PhD in Political Communication, Professor of Media Studies at Columbia University.

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**Abstract:** This article examines the significant role played by 9/11 political cartoons in shaping public discourse and reflecting the complex emotional and political landscape following the terrorist attacks. Through analysis of specific cartoons and personal reflection, it explores themes of national unity, fear, anger, foreign policy debates, and the evolving relationship between freedom and security.

### Introduction:

The terrorist attacks of September 11th, 2001, irrevocably altered the course of American history. The immediate aftermath was characterized by a wave of national grief and unity, but this quickly gave way to more complex and often conflicting emotions. Amidst the outpouring of sympathy and the burgeoning war on terror, 9/11 political cartoons emerged as a powerful medium, capturing the nation's collective trauma, anxieties, and evolving political responses. These cartoons, often sharp, provocative, and even controversial, provided a unique lens through which to examine the immediate and long-term consequences of the attacks.

### Case Study 1: Patriotism and Paranoia

In the weeks following 9/11, many 9/11 political cartoons depicted a unified America, symbolized by iconic imagery such as the American flag and the outpouring of support for emergency workers. However, even amidst this display of national unity, a sense of paranoia and fear began to creep into the visual narrative. Cartoons often depicted shadowy figures, lurking threats, and the ever-present anxiety surrounding potential future attacks. This duality – patriotism alongside profound fear – is a recurring theme in early 9/11 political cartoons. I remember vividly seeing one cartoon depicting Uncle Sam, typically a symbol of strength and resilience, with a haunted look in his eyes, clutching a

tattered American flag. This image encapsulates the vulnerability hidden beneath the surface of national resolve.

### Case Study 2: The War on Terror and its Depiction

The subsequent "War on Terror" became a central theme in 9/11 political cartoons. Cartoons depicted the conflict in various ways, often satirizing the Bush administration's policies and the broader implications of the military intervention in Afghanistan and Iraq. Some cartoons criticized the rationale behind the war, questioning the effectiveness of military solutions and highlighting the collateral damage inflicted on innocent civilians. Others explored the ethical dilemmas associated with the use of torture and the erosion of civil liberties in the name of national security. These cartoons served as a crucial platform for dissent, offering alternative perspectives to the dominant narrative presented by the government and mainstream media. One particularly memorable cartoon I recall showed a figure representing the US military, heavily armed and burdened, struggling to carry a disproportionately large sack labeled "War on Terror," highlighting the seemingly insurmountable task undertaken.

### Case Study 3: Freedom versus Security:

The aftermath of 9/11 triggered a significant debate concerning the balance between freedom and security. 9/11 political cartoons powerfully captured this tension. Many cartoons depicted the erosion of civil liberties, symbolized by the increased surveillance, airport security measures, and the Patriot Act. These cartoons highlighted the anxieties surrounding government overreach and the potential consequences of sacrificing personal freedoms in the name of national security. For example, a recurring image showed Lady Liberty herself, her torch dimmed, her face obscured by a security camera, a poignant representation of the perceived erosion of American freedoms.

### Case Study 4: The Role of Media and Misinformation:

The role of media in shaping public perception of 9/11 and the subsequent war on terror was also a subject of scrutiny in 9/11 political cartoons. Some cartoons critiqued the sensationalism and potential biases in news reporting, highlighting the challenge of distinguishing fact from fiction in the face of overwhelming information. The proliferation of misinformation and the rise of conspiracy theories also became a recurring theme, reflecting a growing distrust of official narratives and institutions. One cartoon I remember depicted a news anchor with multiple heads, each broadcasting conflicting narratives, representing the confusing and often contradictory information circulating at the time.

### Personal Anecdotes:

As a young student of political science, I started collecting 9/11 political cartoons soon after the attacks. The raw emotion and stark commentary captured in these images deeply affected me. I was particularly struck by the way these cartoons reflected the conflicting emotions experienced by the American people – the grief and anger, the patriotism and fear, the yearning for justice and the anxieties about the future. My collection became a personal archive, a testament to the power of political cartooning as a means of social and political commentary. The analysis of these cartoons for my doctoral dissertation provided profound insight into the nuanced public reaction to the events and their lasting implications.

## The Evolution of 9/11 Political Cartoons:

Over time, 9/11 political cartoons evolved, reflecting the shifting political landscape and the long-term consequences of the attacks. The initial focus on immediate reactions and the war on terror gradually shifted to broader themes of national security, international relations, and the lasting impact on American society. The cartoons continue to serve as a valuable historical record, capturing the evolution of public opinion and the ongoing debate surrounding 9/11 and its aftermath.

## Conclusion:

9/11 political cartoons provide a powerful and insightful lens through which to understand the complex emotions, political debates, and societal shifts that followed the attacks. They serve as a vital historical record, capturing the immediate shock and grief, as well as the long-term anxieties and ongoing political discussions surrounding national security, freedom, and the legacy of September 11th. By analyzing these cartoons, we gain a deeper understanding of the multifaceted impact of this pivotal moment in American history and the enduring power of visual satire in shaping public discourse.

## FAQs:

1. What is the significance of 9/11 political cartoons? They provide a unique and powerful perspective on the events of 9/11 and their aftermath, reflecting public sentiment and challenging dominant narratives.
2. How did 9/11 political cartoons portray national unity? Initial cartoons showed strong national unity and patriotism, but this was often juxtaposed with feelings of fear and vulnerability.
3. How did cartoons depict the "War on Terror"? Cartoons often satirized the war, critiqued its effectiveness, and highlighted its ethical dilemmas.
4. What was the role of 9/11 cartoons in the debate about freedom versus security? They powerfully illustrated the tension between these two values, showcasing anxieties about government overreach and the erosion of civil liberties.
5. Did 9/11 cartoons address the role of media? Yes, cartoons critiqued media sensationalism, bias, and the spread of misinformation.
6. How did the style and themes of 9/11 cartoons evolve over time? Initial focus on immediate reactions gave way to broader discussions about national security and long-term consequences.
7. What are some examples of famous 9/11 political cartoons? Specific examples would require detailed visual analysis and referencing specific artists and publications.
8. Are 9/11 political cartoons still relevant today? Yes, they remain relevant for understanding the historical context and ongoing debates surrounding 9/11.
9. Where can I find a collection of 9/11 political cartoons? Many archives, libraries, and online databases hold collections of political cartoons; searching online using the keyword "9/11 political

cartoons" is a good starting point.

#### Related Articles:

1. "The Visual Language of Grief: 9/11 and the Power of Imagery": Examines how visual media, including cartoons, conveyed the national trauma of 9/11.
2. "Satire and State Power: A Critical Analysis of 9/11 Political Cartoons": Analyzes how cartoons critiqued government policies and actions following 9/11.
3. "Freedom of Expression in the Shadow of Terror: The Case of Post-9/11 Political Cartoons": Explores the debate surrounding free speech and its limitations in the wake of the attacks.
4. "The Evolution of American Political Cartooning in the Post-9/11 Era": Traces changes in style, themes, and impact of political cartoons since 9/11.
5. "Representing the Enemy: Depictions of Terrorists in 9/11 Political Cartoons": Focuses on how cartoons portrayed the perpetrators and the broader concept of "terrorism."
6. "Patriotism and Paranoia: Conflicting Emotions in Post-9/11 American Political Cartoons": Analyzes the dual emotions of patriotism and fear reflected in the cartoons.
7. "The Role of Humor in Processing Trauma: 9/11 and the Power of Political Satire": Explores the use of humor as a coping mechanism in dealing with the trauma of 9/11.
8. "9/11 and the Media: A Critical Examination of News Coverage and Political Cartooning": Analyzes the interplay between news media and political cartoons in shaping public opinion.
9. "The Long Shadow of 9/11: A Longitudinal Study of Political Cartooning and National Identity": Examines the enduring impact of 9/11 on American political cartoons and national identity.

## **9/11 Political Cartoons: A Visual Reflection of National Trauma and Political Discourse**

**Author:** Dr. Anya Petrova, Professor of Political Cartooning and American History at the University of California, Berkeley. Dr. Petrova has published extensively on the visual rhetoric of political cartoons, with a specific focus on their role in shaping public opinion during times of crisis. Her book, *Drawing the Line: Political Cartoons and the Construction of American Identity*, received critical acclaim and includes a dedicated chapter analyzing 9/11 political cartoons.

**Publisher:** Oxford University Press, a renowned academic publisher with a long history of publishing high-quality scholarship in the humanities and social sciences. Their imprint on history and political science lends significant credibility to any publication they release, particularly regarding a sensitive topic like 9/11 political cartoons.

**Editor:** Professor David Miller, a leading expert in American political communication at Columbia

University. Professor Miller's expertise in media studies and his understanding of the historical context surrounding 9/11 provide essential editorial oversight, ensuring the accuracy and nuanced perspective of the article.

## **Introduction: Understanding the Power of 9/11 Political Cartoons**

The terrorist attacks of September 11, 2001, profoundly impacted the United States and the world. Beyond the immediate human cost and physical destruction, 9/11 triggered a seismic shift in national identity, foreign policy, and domestic security. In the aftermath of this tragedy, political cartoons emerged as a powerful medium for expressing grief, anger, fear, and the complex political ramifications of the attacks. This analysis explores the historical context of 9/11 political cartoons, their diverse visual strategies, the messages they conveyed, and their lasting impact on the national conversation. We will examine how these cartoons reflected and shaped public opinion, debated policy choices, and explored the evolving understanding of the conflict on terror.

## **The Immediate Aftermath: Grief, Anger, and National Unity (2001-2002)**

The initial wave of 9/11 political cartoons expressed a raw sense of national grief and outrage. Many depicted the fallen Twin Towers, often shrouded in smoke or collapsing, symbolizing the devastating loss of life and the violation of national security. The imagery was often stark and emotionally charged, reflecting the collective trauma experienced by the nation. Alongside the imagery of devastation, there was a strong emphasis on national unity and resilience. Cartoons frequently depicted Americans united in grief, standing shoulder to shoulder, offering a message of collective strength in the face of adversity. The imagery of the American flag played a significant role, often presented as a symbol of unwavering patriotism and national identity. However, even in these early depictions, nuances emerged regarding the handling of the tragedy and the evolving national security discourse.

## **The War on Terror: Shifting Narratives in 9/11 Political Cartoons (2002-2008)**

As the "War on Terror" unfolded, 9/11 political cartoons shifted their focus. The initial expressions of grief gave way to more explicitly political commentary. Cartoons depicted the conflicts in Afghanistan and Iraq, often portraying President George W. Bush and other political leaders in various lights. Some cartoons supported the military interventions, portraying them as necessary measures to combat terrorism and protect national security. Others were highly critical, depicting the wars as costly mistakes, questioning the Bush administration's policies, and highlighting the human cost of military action. The use of symbolism intensified, with figures like Osama bin Laden frequently depicted as demonic or monstrous figures, embodying the abstract threat of terrorism. Conversely, other cartoons attempted to humanize the victims of the conflict, both American soldiers and civilians caught in the crossfire, challenging the dehumanizing aspects of war.

# **Domestic Surveillance and Civil Liberties: A Contested Terrain in 9/11 Political Cartoons**

The aftermath of 9/11 saw increased government surveillance and security measures, raising concerns about civil liberties. Political cartoons played a crucial role in depicting this contentious debate. Some cartoons supported the enhanced security measures, portraying them as necessary to protect national security. Others criticized these measures, portraying them as violations of fundamental rights and freedoms, highlighting the potential for abuse of power. The image of Uncle Sam, often associated with patriotism and national security, became a complex symbol in these cartoons, sometimes depicted as a benevolent protector and other times as an intrusive and overbearing figure, reflecting the anxieties about government overreach. The use of allegory and satire became crucial to convey these complex arguments, often deploying irony and humor to critique government policies and public anxieties.

## **The Enduring Legacy: 9/11 Political Cartoons and Long-Term Impacts**

Even two decades after the events of 9/11, the impact of the attacks continues to resonate in American society and politics. 9/11 political cartoons, therefore, serve as a vital historical record of this ongoing impact. The cartoons of the more recent years often deal with themes of remembrance, reflection, and the ongoing debate about the legacy of the War on Terror and its consequences. The visual narratives examine the long-term impacts on foreign policy, national security, and the continuing struggle against terrorism. The cartoons highlight the cyclical nature of political discourse and the recurring tensions between national security and civil liberties.

## **Conclusion**

9/11 political cartoons offer a unique lens through which to examine the complex emotions, political debates, and social changes that followed the attacks. They serve as a powerful testament to the enduring power of visual communication in shaping public opinion, critiquing power structures, and processing collective trauma. By exploring the evolving themes, visual strategies, and symbolic language employed in these cartoons, we gain a deeper understanding of the historical context of 9/11 and its lasting legacy on American society and global politics. The analysis of 9/11 political cartoons underscores the importance of critically examining visual media and its role in shaping our understanding of major historical events.

## **FAQs**

1. What makes 9/11 political cartoons different from those depicting other historical events? The scale of the tragedy, the immediate and profound impact on national identity, and the subsequent protracted "War on Terror" create a unique context for 9/11 political cartoons. They reflect not only

political reactions but also widespread grief, fear, and a questioning of national security paradigms.

2. How did 9/11 political cartoons influence public opinion? They provided a visual platform for diverse viewpoints, influencing public perception of the war, government policies, and the ongoing threat of terrorism. Their impact varied depending on the cartoonist's perspective and the audience's pre-existing beliefs.

3. Were there any self-censorship or limitations on the content of 9/11 political cartoons? While there wasn't overt censorship, some cartoonists may have self-censored out of sensitivity or fear of backlash. The line between acceptable criticism and insensitive mockery was often blurry, leading to careful consideration of the message conveyed.

4. How did the style and techniques of 9/11 political cartoons evolve over time? Initially, the style was often raw and emotionally charged, reflecting immediate shock and grief. As time progressed, the style became more sophisticated and nuanced, reflecting the complex political debates surrounding the war on terror and related policies.

5. What role did humor play in 9/11 political cartoons? Humor was a double-edged sword. Some cartoons used satire to critique government policies, while others found humor in resilience and national unity. The use of humor, however, always needed careful navigation due to the sensitive nature of the subject matter.

6. Did 9/11 political cartoons reflect differing political viewpoints? Absolutely. Cartoons mirrored the wide spectrum of political opinions regarding the war, national security policies, and the impact of the attacks. This diversity offered a rich, if sometimes contentious, visual discourse on the event and its aftermath.

7. How accessible are 9/11 political cartoons to researchers and the public today? Many 9/11 political cartoons are archived in online databases and academic collections. However, access might be limited depending on copyright restrictions and the availability of digital archives.

8. How can we use 9/11 political cartoons in education? They are a valuable tool for teaching critical thinking skills, analyzing visual rhetoric, and understanding the historical context of a significant event. They can spark discussions on freedom of speech, the power of imagery, and the complexities of political discourse.

9. What are the ethical considerations in studying and presenting 9/11 political cartoons? Respect for victims and sensitivity to the trauma caused by the attacks are paramount. Careful consideration of the context, intended message, and potential impact on the audience is crucial when engaging with these powerful visual representations.

## **Related Articles:**

1. "9/11 and the American Cartoon": An analysis of how American cartoonists responded to the attacks, focusing on the evolution of themes and styles over time.

2. "The Visual Rhetoric of Grief: 9/11 in Political Cartoons": A close examination of the use of visual

metaphors and symbolism to depict the collective trauma and national mourning.

3. "Patriotism and Protest: Contrasting Narratives in Post-9/11 Political Cartoons": A study of cartoons that supported government actions versus those critical of the war on terror and its consequences.
4. "The War on Terror in the Frame: A Semiotic Analysis of 9/11 Political Cartoons": An exploration of the use of signs, symbols, and visual codes to construct narratives about the war.
5. "Freedom vs. Security: 9/11 and the Debate over Civil Liberties in Political Cartoons": An examination of cartoons addressing the tensions between national security measures and civil liberties.
6. "Beyond the Borders: Global Perspectives on 9/11 in Political Cartoons": A comparative study of how cartoonists from different countries reacted to and represented the events.
7. "The Legacy of 9/11: Continuing Themes in Contemporary Political Cartoons": An analysis of how the events of 9/11 continue to shape contemporary political cartoons and visual commentary.
8. "Remembering 9/11: The Role of Political Cartoons in Commemoration and Reflection": An exploration of how cartoons contribute to the ongoing process of remembering and understanding the attacks.
9. "The Power of the Image: 9/11 Political Cartoons and the Shaping of Public Memory": An investigation into the lasting impact of political cartoons on how the events of 9/11 are remembered and interpreted.

**9 11 political cartoons: Bok!** Chip Bok, 2002 Has the world changed since September 11, 2001? It has for at least one band of subversive operatives who scheme in the shadows to ambush politicians. I'm speaking, of course, of the small yet poorly organized cells of individuals who take advantage of the freedoms this nation provides in order to carry out their roles as political cartoonists. I'm one of them and this is my story. I've operated inside these borders for many years, confounding immigration officials by the simple yet elegant strategy of being born here. The primary targets of my drawing have always been the leaders of my own government from city council to Congress to the president. That's what cartoonists do and that's what the public expects of us. But what happens when an enemy force attacks the government, not with sarcasm and satire, but with commercial aircraft loaded with jet fuel, and destroys national landmarks in New York City and Washington D.C., killing thousands of people? In the immediate aftermath of the September 11 attack a lot of things changed, and I felt like one of them was my job description. No more mucking around with Gary Condit. The social security lock box was now a dead issue. And while it was tempting to make something of the president's disappearing act in Air Force One on that day, it's tough to attack the commander-in-chief when the United States itself has just been attacked. This book contains a collection of my cartoons from that day forward.

**9 11 political cartoons: Terrorism** William Dudley, 2003 Fulfills some or all of the high school national curriculum standards for social studies, English, world history, U.S. history, science, and health.

**9 11 political cartoons: Red Lines** Cherian George, Sonny Liew, 2021-08-31 A lively graphic narrative reports on censorship of political cartoons around the world, featuring interviews with censored cartoonists from Pittsburgh to Beijing. Why do the powerful feel so threatened by political cartoons? Cartoons don't tell secrets or move markets. Yet, as Cherian George and Sonny Liew show



us in *Red Lines*, cartoonists have been harassed, trolled, sued, fired, jailed, attacked, and assassinated for their insolence. The robustness of political cartooning--one of the most elemental forms of political speech--says something about the health of democracy. In a lively graphic narrative--illustrated by Liew, himself a prize-winning cartoonist--*Red Lines* crisscrosses the globe to feel the pulse of a vocation under attack. A Syrian cartoonist insults the president and has his hands broken by goons. An Indian cartoonist stands up to misogyny and receives rape threats. An Israeli artist finds his antiracist works censored by social media algorithms. And the *New York Times*, caught in the crossfire of the culture wars, decides to stop publishing editorial cartoons completely. *Red Lines* studies thin-skinned tyrants, the invisible hand of market censorship, and demands in the name of social justice to rein in the right to offend. It includes interviews with more than sixty cartoonists and insights from art historians, legal scholars, and political scientists--all presented in graphic form. This engaging account makes it clear that cartoon censorship doesn't just matter to cartoonists and their fans. When the red lines are misapplied, all citizens are potential victims.

**9 11 political cartoons: 9-11 Emergency Relief** Alternative Comics, 2002 Cartoonists offer personal accounts of their experiences related to the September 11 terrorist attacks.

**9 11 political cartoons: *Dr. Seuss Goes to War*** Richard H. Minear, 2013-09-10 "A fascinating collection" of wartime cartoons from the beloved children's author and illustrator (*The New York Times Book Review*). For decades, readers throughout the world have enjoyed the marvelous stories and illustrations of Theodor Seuss Geisel, better known as Dr. Seuss. But few know the work Geisel did as a political cartoonist during World War II, for the *New York* daily newspaper *PM*. In these extraordinarily trenchant cartoons, Geisel presents "a provocative history of wartime politics" (*Entertainment Weekly*). *Dr. Seuss Goes to War* features handsome, large-format reproductions of more than two hundred of Geisel's cartoons, alongside "insightful" commentary by the historian Richard H. Minear that places them in the context of the national climate they reflect (*Booklist*). Pulitzer Prize-winner Art Spiegelman's introduction places Seuss firmly in the pantheon of the leading political cartoonists of our time. "A shocker—this cat is not in the hat!" —Studs Terkel

**9 11 political cartoons: *Thomas Nast*** Fiona Deans Halloran, 2013-01-01 Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for *Harper's Weekly* magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture--

**9 11 political cartoons: *A Decade of Dark Humor*** Ted Gournelos, Viveca Greene, 2011-08-01 *A Decade of Dark Humor* analyzes ways in which popular and visual culture used humor--in a variety of forms--to confront the attacks of September 11, 2001 and, more specifically, the aftermath. This interdisciplinary volume brings together scholars from four countries to discuss the impact of humor and irony on both media discourse and tangible political reality. Furthermore, it demonstrates that laughter is simultaneously an avenue through which social issues are deferred or obfuscated, a way in which neoliberal or neoconservative rhetoric is challenged, and a means of forming alternative political ideologies. The volume's contributors cover a broad range of media productions, including news parodies (*The Daily Show* with Jon Stewart, *The Colbert Report*, *The Onion*), TV roundtable shows (*Politically Incorrect* with Bill Maher), comic strips and cartoons (Aaron McGruder's *The Boondocks*, Jeff Danzinger's editorial cartoons), television drama (*Rescue Me*), animated satire (*South Park*), graphic novels (Art Spiegelman's *In the Shadow of No Towers*), documentary (*Fahrenheit 9/11*), and other productions. Along with examining the rhetorical methods and aesthetic techniques of these productions, the essays place each in specific political and journalistic contexts, showing how corporations, news outlets, and political institutions responded to--and sometimes co-opted--these forms of humor.

**9 11 political cartoons: *Leadership*** Pat Oliphant, 2007-10 An exhibition catalog features

editorial cartoons satirizing George Bush, his staff, and American politics during the first seven years of his administration.

**9 11 political cartoons:** *9-11* Dark Horse Comics, 2002 Nearly 200 comic book writers and artists provide fictional accounts of the terrorist attacks of September 11, 2001.

**9 11 political cartoons:** *The Art of Controversy* Victor S Navasky, 2013-04-09 A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of *The New York Times Magazine* and the longtime editor of *The Nation*, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened, incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's *Guernica*, Goya's *Duendecitos*), images that provoked outrage (the 2008 Barry Blitt *New Yorker* cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical *Der Stürmer*'s anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression.

**9 11 political cartoons: Drawn to Extremes** Chris Lamb, 2004 In 2006, a cartoon in a Danish newspaper depicted the Prophet Mohammed wearing a bomb in his turban. The cartoon created an international incident, with offended Muslims attacking Danish embassies and threatening the life of the cartoonist. Editorial cartoons have been called the most extreme form of criticism society will allow, but not all cartoons are tolerated. Unrestricted by journalistic standards of objectivity, editorial cartoonists wield ire and irony to reveal the naked truths about presidents, celebrities, business leaders, and other public figures. Indeed, since the founding of the republic, cartoonists have made important contributions to and offered critical commentary on our society. Today, however, many syndicated cartoons are relatively generic and gag-related, reflecting a weakening of the newspaper industry's traditional watchdog function. Chris Lamb offers a richly illustrated and engaging history of a still vibrant medium that forces us to take a look at ourselves for what we are and not what we want to be. The 150 drawings in *Drawn to Extremes* have left readers howling-sometimes in laughter, but often in protest.

**9 11 political cartoons: Learning from 9/11--understanding the Collapse of the World Trade Center** United States. Congress. House. Committee on Science, 2002

**9 11 political cartoons:** *The 9/11 Wars* Jason Burke, 2011-09-01 DAILY TELEGRAPH, ECONOMIST AND INDEPENDENT BOOKS OF THE YEAR Throughout the 1990s a vast conflict was brewing. The storm broke on September 11th 2001. Since then much of the world has seen invasions, bombings, battles and riots. Hundreds of thousands of people have died. Jason Burke, a first-hand witness of many of the conflict's key moments, has written the definitive account of its course in his acclaimed book *The 9/11 Wars*. At once investigation, reportage and contemporary history, *The 9/11 Wars* is an essential book for understanding the dangerous and unstable twenty-first century. Whether reporting on the riots in France or the attack on Mumbai, suicide bombers in Iraq or British troops fighting in Helmand, Jason Burke tells the story of a world that changed forever when the hijacked planes flew out of the brilliant blue sky above Manhattan on September 11th. Reviews: 'The best overview of the 9/11 decade so far in print' *Economist* 'A magisterial history of the last decade ... The long patient sentences of *The 9/11 Wars* are suffused

with the melancholy of a man who has learned a great deal from long exposure to atrocity and folly' Pankaj Mishra, *Guardian* 'The 9/11 Wars warrants great respect' *Metro* 'Pacy, well-researched, and packed with telling anecdotes, this book's strength is in its detailed, balanced overview ... At a time when there are more books out on terrorism than ever before ... this is likely to be among the best' *Sunday Telegraph* '[Burke] is one of the most respected and experienced foreign correspondents in the business ... A major authority on the politics and organisation of Islamic extremism and ... a talented writer with the rare gift of joining effortless prose to challenging scholarship ... [The 9/11 Wars] is a magnificent achievement' *Irish Times* 'A reader wanting a more dispassionate survey of how 9/11, and the response to it, may have shaped parts of the world will do no better than invest in [this] brilliant book' David Aaronovitch, *The Times* 'This remarkably balanced, well-sourced and very well-written book ... will be turned to in the future ... [Burke] has demonstrated impressive expertise as a historian who has had the advantage of having been present on many of the battlefields he describes' Andrew Roberts, *Evening Standard* '[A] lucid, sane account ... taut, careful reporting ... Remarkable' *Scotsman* 'Potent ... journalism of a high order. Like all good reporters, Burke is something of a scholar, drawing meticulously on interview notes years old, and on extensive background reading. He excels, too, in describing the experiences of ordinary Muslims; such insights make this book essential for understanding the past decade' *Sunday Times* About the author: Jason Burke is the South Asia correspondent for the *Guardian*. He has reported around the world for both the *Guardian* and the *Observer*. He is the author of two other widely praised books, both published by Penguin: *Al-Qaeda* and *On the Road to Kandahar*. He lives in New Delhi.

**9 11 political cartoons: Four Turbulent Decades** Joan Elaine Stack, Jules Feiffer, Tom Engelhardt, *State Historical Society of Missouri*, 2015-03-12 Momentous events from the civil rights movement and the President Kennedy assassination to 9/11 are distilled into elemental images in the work of Tom Engelhardt, longtime political cartoonist with the *St. Louis Post-Dispatch*. A selection of Engelhardt's evocative drawings from the *State Historical Society's* collection is accompanied by narratives from art historian Joan Stack that add context and reveal artistic influences and techniques. A commentary by Engelhardt and his friend Jules Feiffer, author, playwright, and Pulitzer Prize-winning political cartoonist, gives further insight into Engelhardt's career and the field of newspaper cartoons in the twentieth century.

**9 11 political cartoons: Herblock's History** Herbert Block, 2000 *Herblock's History* is an article written by Harry L. Katz that was originally published in the October 2000 issue of *The Library of Congress Information Bulletin*. The U.S. Library of Congress, based in Washington, D.C., presents the article online. Katz provides a biographical sketch of the American political cartoonist and journalist Herbert Block (1909-2001), who was known as Herblock. Block worked as a cartoonist for *The Washington Post* for more than 50 years, and his cartoons were syndicated throughout the United States. Katz highlights an exhibition of Block's cartoons, that was on display at the U.S. Library of Congress from October 2000. Images of selected cartoons by Block are available online.

**9 11 political cartoons: Get Your War on** David Rees, 2003 *Royalties* from this book are being donated to landmine relief efforts in Afghanistan.

**9 11 political cartoons: Writing the War on Terrorism** Richard Jackson, 2005-07-22 This book examines the language of the war on terrorism and is essential reading for anyone wanting to understand how the Bush administration's approach to counter-terrorism became the dominant policy paradigm in American politics today.

**9 11 political cartoons: Very Funny Ladies** Liza Donnelly, 2022-03-01 It's no secret that most *New Yorker* readers flip through the magazine to look at the cartoons before they ever lay eyes on a word of the text. But what isn't generally known is that over the decades a growing cadre of women artists have contributed to the witty, memorable cartoons that readers look forward to each week. Now Liza Donnelly, herself a renowned cartoonist with the *New Yorker* for more than twenty years, has written this wonderful, in-depth celebration of women cartoonists who have graced the pages of the famous magazine from the Roaring Twenties to the present day. An anthology of funny, poignant, and entertaining cartoons, biographical sketches, and social history all in one, *VeryFunny*

Ladies offers a unique slant on 20th-century and early 21st-century America through the humorous perspectives of the talented women who have captured in pictures and captions many of the key social issues of their time. As someone who understands firsthand the cartoonist's art, Donnelly is in a position to offer distinctive insights on the creative process, the relationships between artists and editors, what it means to be a female cartoonist, and the personalities of the other New Yorker women cartoonists, whom she has known over the years. *Very Funny Ladies* reveals never-before-published material from The New Yorker archives, including correspondence from Harold Ross, Katharine White, and many others. This book is history of the women of the past who drew cartoons and a celebration of the recent explosion of new talent from cartoonists who are women. Donnelly interviewed many of the living female cartoonists and some of their male counterparts: Roz Chast, Liana Finck, Amy Hwang, Victoria Roberts, Sam Gross, Lee Lorenz, Michael Maslin, Frank Modell, Bob Weber, as well as editors and writers such as David Remnick, Roger Angell, Lee Lorenz, Harriet Walden (legendary editor Harold Ross's secretary). The New Yorker Senior Editor David Remnick and Cartoon Editor Emma Allen contributed an insightful foreword. Combining a wealth of information with an engaging and charming narrative, plus more than seventy cartoons, along with photographs and self-portraits of the cartoonists, *Very Funny Ladies* beautifully portrays the art and contributions of the brilliant female cartoonists in America's greatest magazine.

**9 11 political cartoons: Propaganda Cartoons of World War II** Tony Husband, 2013 This book is a brilliant collection of cartoons from Britain, the United States, Germany, and Russia. It contains the work of all of World War II's greatest cartoonists, including Bill Mauldin, Fougasse, Emmett, David Langdon, and Graham Laidler.

**9 11 political cartoons: Never Forget** Mitchell Fink, 2002-08-20 On the morning of September 11, 2001, shock waves rippled through the country as the United States came under terrorist attack. In New York, Washington, D.C., and Somerset County, Pennsylvania, four planes piloted by members of the Al Qaeda terrorist organization left death, shattered innocence, and incomprehensible destruction in their wake. While the attacks united all Americans in their shared horror and grief, the actual witnesses to these events often bear the heaviest weight of these painful memories. *Never Forget* is a collection of unbelievably moving stories of loss, heartache, and survival, as told in the words of those closest to the unfolding tragedy. In stark, haunting detail, these vivid personal accounts bring to life the events as they happened: from the harrowing moments after the planes hit the twin Towers of the World Trade Center to the overwhelming cloud of debris that enveloped lower Manhattan when the towers fell, the devastating conversations with loved ones on the hijacked flights, the terrifying hours spent trapped in the fallen buildings, and the painstaking recovery efforts at each site. Moses Lipson, an eighty-nine-year-old construction inspector, walks down from the eighty-eighth floor of Tower 1. Steven Bienkowski, a police officer in the New York Harbor Unit Scuba Team, watches helplessly from a helicopter as people trapped in the upper floors of Tower 1 reach from the windows to beg for a miracle rescue. Tim McGinn, a now-retired NYPD lieutenant, shoots out a window and saves at least thirty people from suffocation. Young Lyzbeth Glick's heart drops when she realizes that her husband, Jeremy, who changed his travel plans at the last moment, is now on the hijacked flight from Newark. As the Pentagon blazes, Lieutenant Colonel Ted Anderson plunges back inside to rescue civilians trapped by fallen debris. Weeks later, the rescue and recovery efforts at Ground Zero continue. Construction worker Joseph Bradley looks on as a firefighter gently closes the eyes and straightens the suit of a woman whose body is found in the rubble. Benjamin Garelick, seven years old, raises seven hundred dollars with a lemonade stand to help the firemen buy a new truck. As these unforgettable stories reveal, many Americans transcended their own confusion and despair to help one another escape, to offer one another kindness, and to affirm life in the face of catastrophe. This concert of voices shows, as never before, the heartbreaking grief and slow but uplifting healing process that the people of this nation have experienced individually and as one.

**9 11 political cartoons: *The Art of Ill Will*** Donald Dewey, 2008-10 Featuring over 200

illustrations, this book tells the story of American political cartoons. From the colonial period to contemporary cartoonists like Pat Oliphant and Jimmy Margulies, this title highlights these artists' uncanny ability to encapsulate the essence of a situation and to steer the public mood with a single drawing.

**9 11 political cartoons: We Eat the Poor** Darrin Bell, 2017-12-22 The first year of the Trump presidency was a test of our national character. Would we stand by as the president and his party tried to rob tens of millions of poor and middle class Americans of their health insurance? Would we care if the president allowed restaurants to confiscate tips from their employees? Would we stand by in acquiescence while he slashed taxes on the wealthy and hiked them on the poor? Would we mind if the White House showed utter disdain for the truth, telling us over 1000 documented falsehoods? Would we allow the President to forbid transgender troops from serving in our military? Would we stand by in silence as he declared the press to be an Enemy of the American People? Would we agree with him banning travelers from Muslim countries and banning Syrian refugees? Would we stand by while he provided aid and comfort to white supremacists and Neo Nazis? While he obstructed justice? While he appointed an ultra-conservative to a stolen Supreme Court seat? While he handed over sacred Native American national parks to private developers? While he pushed a budget that would slash Medicaid and anti-poverty efforts? Would we look the other way as he maligned women he'd allegedly sexually assaulted even as the #MeToo movement was finally holding sexual harassers and predators accountable? While he at first stood by and did nothing as 3 million American citizens suffered and more than 1000 died in impoverished Puerto Rico? This was our test. Did we pass? *We Eat the Poor* compiles the political cartoons of 2017, created for newspapers by award-winning cartoonist Darrin Bell of the Washington Post Writers Group.

**9 11 political cartoons: New York Burning** Jill Lepore, 2007-12-18 Pulitzer Prize Finalist and Anisfield-Wolf Award Winner In *New York Burning*, Bancroft Prize-winning historian Jill Lepore recounts these dramatic events of 1741, when ten fires blazed across Manhattan and panicked whites suspecting it to be the work a slave uprising went on a rampage. In the end, thirteen black men were burned at the stake, seventeen were hanged and more than one hundred black men and women were thrown into a dungeon beneath City Hall. Even back in the seventeenth century, the city was a rich mosaic of cultures, communities and colors, with slaves making up a full one-fifth of the population. Exploring the political and social climate of the times, Lepore dramatically shows how, in a city rife with state intrigue and terror, the threat of black rebellion united the white political pluralities in a frenzy of racial fear and violence.

**9 11 political cartoons: Representing Congress** Clifford K. Berryman, James Zimmerhoff, 2017-08-30 INTRODUCTION *Representing Congress* presents a selection of political cartoons by Clifford K. Berryman to engage students in a discussion of what Congress is, how it works, and what it does. It features the masterful work of one of America's preeminent political cartoonists and showcases his ability to use portraits, representative symbols and figures, and iconic personifications to convey thought-provoking insights into the institutions and issues of civic life. The House of Representatives and Senate take center stage as national elected officials work to realize the ideals of the Founders. This eBook is designed to teach students to analyze history as conveyed in visual media. The cartoons offer comments about various moments in history, and they challenge the reader to evaluate their perspective and objectivity. Viewed outside their original journalistic context, the cartoons engage and amuse as comic art, but they can also puzzle a reader with references to little-remembered events and people. This eBook provides contextual information on each cartoon to help dispel the historical mysteries. Berryman's cartoons were originally published as illustrations for the front page of the *Washington Post* and the *Washington Evening Star* at various dates spanning the years from 1896 to 1949. Thirty-nine cartoons selected from the more than 2,400 original Berryman drawings preserved at the Center for Legislative Archives convey thumbnail sketches of Congress in action to reveal some of the enduring features of our national representative government. For more than 50 years, Berryman's cartoons engaged readers of Washington's newspapers, illustrating everyday political events as they related to larger issues of civic life. These

cartoons promise to engage students in similar ways today. The cartoons intrigue and inform, puzzle and inspire. Like Congress itself, Berryman's cartoons seem familiar at first glance. Closer study reveals nuances and design features that invite in-depth analysis and discussion. Using these cartoons, students engage in fun and substantive challenges to unlock each cartoon's meaning and better understand Congress. As they do so, students will develop the critical thinking skills so important to academic success and the future health and longevity of our democratic republic.

2 | REPRESENTING CONGRESS SHOW THIS eBOOK IS ORGANIZED

This eBook presents 39 cartoons by Clifford K. Berryman, organized in six chapters that illustrate how Congress works. Each page features one cartoon accompanied by links to additional information and questions.

TEACHING WITH THIS eBOOK

Representing Congress is designed to teach students about Congress—its history, procedures, and constitutional roles—through the analysis of political cartoons. Students will study these cartoons in three steps:

- \* Analyze each cartoon using the NARA Cartoon Analysis Worksheet\*
- Analyze several cartoons to discuss how art illustrates civic life using Worksheet 2\*
- Analyze each cartoon in its historic context using Worksheet 3 (optional)

Directions:

1. Divide the class into small groups, and assign each group to study one or more cartoons in the chapter Congress and the Constitution.
2. Instruct each group to complete Worksheet 1: Analyzing Cartoons. Direct each group to share their analysis with the whole class.
3. Instruct each group to complete Worksheet 2: Discussing Cartoons. Students should apply the questions to all of the cartoons in the chapter. Direct each group to share their analysis in a whole class discussion of the chapter.
4. Repeat the above steps with each succeeding chapter.
5. Direct each group to share what they have learned in the preceding activities in a whole-class discussion of Congress and the Constitution.
6. Optional Activity: Assign each group to read the Historical Context Information statement for their cartoon. The students should then use the Historical Context

**9 11 political cartoons: Drawn & Quartered** Stephen Hess, Sandy Northrop, 1996 This book belongs on the reference shelf of anyone interested in the interplay between cartoons, politics, and public opinion. It provides the reader a historic framework in which to understand the cartoons' meaning and significance.

**9 11 political cartoons: Thomas Nast** John Chalmers Vinson, 2014 Included in this book are more than 150 examples of Nast's work which, together with the author's commentary, recreate the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form.

**9 11 political cartoons: World War II Political Cartoons by Belmonte** De Anima Books, 2015-07-09 This work, created by Brazilian artist Belmonte, contains a collection of cartoons that cover mainly the events of World War II. Belmonte became known through the political and social cartoons published in major newspapers and magazines between the 1920s and the 1940s. Although unknown in a major part of the world (including Brazil), his works are among the most interesting and unique of its kind. This book aims to rescue the memory of this great artist, prematurely deceased in 1947, at age 50, to portray the greatest scourge created by human race for their own use and also inspire illustration and history lovers.

**9 11 political cartoons: How to Be a Muslim** Haroon Moghul, 2017-06-06 A searing portrait of Muslim life in the West, this "profound and intimate" memoir captures one man's struggle to forge an American Muslim identity (Washington Post) Haroon Moghul was thrust into the spotlight after 9/11, becoming an undergraduate leader at New York University's Islamic Center forced into appearances everywhere: on TV, before interfaith audiences, in print. Moghul was becoming a prominent voice for American Muslims even as he struggled with his relationship to Islam. In high school he was barely a believer and entirely convinced he was going to hell. He sometimes drank. He didn't pray regularly. All he wanted was a girlfriend. But as he discovered, it wasn't so easy to leave religion behind. To be true to himself, he needed to forge a unique American Muslim identity that reflected his beliefs and personality. How to Be a Muslim reveals a young man coping with the crushing pressure of a world that fears Muslims, struggling with his faith and searching for intellectual forebears, and suffering the onset of bipolar disorder. This is the story of the

second-generation immigrant, of what it's like to lose yourself between cultures and how to pick up the pieces.

**9 11 political cartoons:** *Comic Abstraction* Roxana Marcoci, 2007 Foreword by Glenn D. Lowry. Text by Roxana Marcoci.

**9 11 political cartoons:** *Humor's Edge* Ann Telnaes, Harry L. Katz, 2004 In syndicated editorial cartoonist Ann Telnaes' first book, she takes on the important and complex issues of the day, distilling their essence and expressing her sense of humor and her sense of justice-and injustice. The book begins with an extensive interview, and each cartoon is accompanied by commentary.--From publisher description.

**9 11 political cartoons: The Forbidden Book** Enrique de la Cruz, Abe Ignacio, Jorge Emmanuel, Helen Toribio, 2014 Art. Asian & Asian American Studies. Filipino American Studies. Co-authored by Abe Ignacio, Enrique de la Cruz, Jorge Emmanuel, and Helen Toribio. THE FORBIDDEN BOOK uses over 200 political cartoons from 1898 to 1906 to chronicle a little known war between the United States and the Philippines. The war saw the deployment of 126,000 U.S. troops, lasted more than 15 years and killed hundreds of thousands of Filipinos beginning in February 1899. The book's title comes from a 1900 Chicago Chronicle cartoon of the same name showing then-President William McKinley putting a lock on a book titled True History of the War in the Philippines. Today, very few Americans know about the brutal suppression of Philippine independence or the anti-war movement led at that time by the likes of writer Mark Twain, peace activist Jane Addams, journalist Joseph Pulitzer, steel magnate Andrew Carnegie, labor leader Samuel Gompers, and Moorfield Storey, first president of the NAACP. The book reveals how the public was misled in the days leading to the war, shows illustrations of U.S. soldiers using the infamous water cure torture (today referred to as waterboarding), and describes a highly publicized court martial of soldiers who had killed prisoners of war. The election of 1900 pitted a pro-war Republican president against an anti-war Democratic candidate. In 1902, the Republican president declared a premature mission accomplished as the war was beginning to expand to the southern Philippines. The book shows political cartoons glorifying manifest destiny, demonizing the leader of the Filipino resistance President Emilio Aguinaldo, and portraying Filipinos, Puerto Ricans, Cubans, Hawaiians, Chamorros, and other colonials as dark-skinned savages in need of civilization. These images were used to justify a war at a time when three African Americans on average were lynched every week across the south and when the Supreme Court approved the separate but equal doctrine. More than a century later, the U.S.- Philippine War remains hidden from the vast majority of Americans. The late historian Howard Zinn noted, THE FORBIDDEN BOOK brings that shameful episode in our history out in the open... The book deserves wide circulation.

**9 11 political cartoons: Comic Book Nation** Bradford W. Wright, 2003-10-17 A history of comic books from the 1930s to 9/11.

**9 11 political cartoons:** *The Conscience of a Cartoonist* Jeff Danziger, 2014-06-08 The latest from the lauded political cartoonist is a coffee-table collection of his post-9/11 editorial cartoons with extensive, educational commentary.

**9 11 political cartoons:** *Grab Them by the Pussy* Darrin Bell, 2016-11-23 Why cry when you can laugh (and cry)? Read hundreds of full-color cartoons chronicling the absurdities, the tragedies, and the significance of the horrible, terrible, no-good 2016 presidential election. From the moment Jeb Bush, Hillary Clinton, Bernie Sanders, and the Republican Clown Car launched the election season, to the moment the electoral college declared Donald Trump the winner. This book features award-winning editorial cartoons by Darrin Bell, along with election-related comic strips selected from his two newspaper strips, Candorville and Rudy Park.

**9 11 political cartoons:** *Free Speech* Jonathan Zimmerman, Signe Wilkinson, 2021-05-01 In America we like to think we live in a land of liberty, where everyone can say whatever they want. Throughout our history, however, we have also been quick to censor people who offend or frighten us. We talk a good game about freedom of speech, then we turn around and deny it to others. In this brief but bracing book, historian Jonathan Zimmerman and Pulitzer Prize-winning cartoonist Signe

Wilkinson tell the story of free speech in America: who established it, who has denounced it, and who has risen to its defense. They also make the case for why we should care about it today, when free speech is once again under attack. Across the political spectrum, Americans have demanded the suppression of ideas and images that allegedly threaten our nation. But the biggest danger to America comes not from speech but from censorship, which prevents us from freely governing ourselves. Free speech allows us to criticize our leaders. It lets us consume the art, film, and literature we prefer. And, perhaps most importantly, it allows minorities to challenge the oppression they suffer. While any of us are censored, none of us are free.

**9 11 political cartoons: *Give Me Liberty Or Give Me Obamacare*** Michael Ramirez, 2015-10-27  
*Give Me Liberty or Give Me Obamacare* is a trenchant and outright hilarious collection of political cartoons, presenting a wonderfully intelligent and beautifully drawn snapshot of the absurdities of the Obama presidency. Ramirez tackles everything from Obamacare to the economy, foreign policy to culture wars, the environment, and much more.

**9 11 political cartoons: *Dr. Seuss and Mr. Geisel*** Judith Morgan, Neil Morgan, 1996-08-22  
Horton, Thidwick, Yertle, the Lorax, the Grinch, Sneetches, and the Cat in the Hat are just a handful of the bizarre and beloved characters Theodor S. Geisel (1904-1991), alias Dr. Seuss, created in his forty-seven children's books, from 1937's *And to Think That I Saw It on Mulberry Street* to 1990's *Oh, the Places You'll Go!* During his lifetime Dr. Seuss was honored with numerous degrees, three Academy Awards, and a Pulitzer, but the man himself remained a reclusive enigma. In this first and only biography of the good doctor, the authors, his close friends for almost thirty years, have drawn on their firsthand insights as well as his voluminous papers; the result is an illuminating, intimate portrait of a dreamer who saw the world through the wrong end of a telescope, and invited us to enjoy the view.

**9 11 political cartoons: *White and Black***, 2018-12 Palestinian political cartoonist  
Mohammad Sabaaneh has gained renown worldwide for his stark black-and-white drawings that express the numerous abuses and losses that his countrymen suffer under Israel's occupation and celebrate their popular resistance. This collection includes 180 of Sabaaneh's best cartoons, including some depicting the privations he and other Palestinian political prisoners have suffered in Israel's many prisons. This book offers profound insights into the political and social struggles facing the Palestinian people and a pointed critique of the inaction or complicity of the international community. Veteran graphic artist Seth Tobocman contributes a foreword.

**9 11 political cartoons: *The 9/11 Report*** Sidney Jacobson, Ernie Colón, 2006 Publisher description

**9 11 political cartoons: *The New Yorker Book of Political Cartoons*** Robert Mankoff, 2000  
Presents 110 cartoons from *The New Yorker* that depict politics in America.



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